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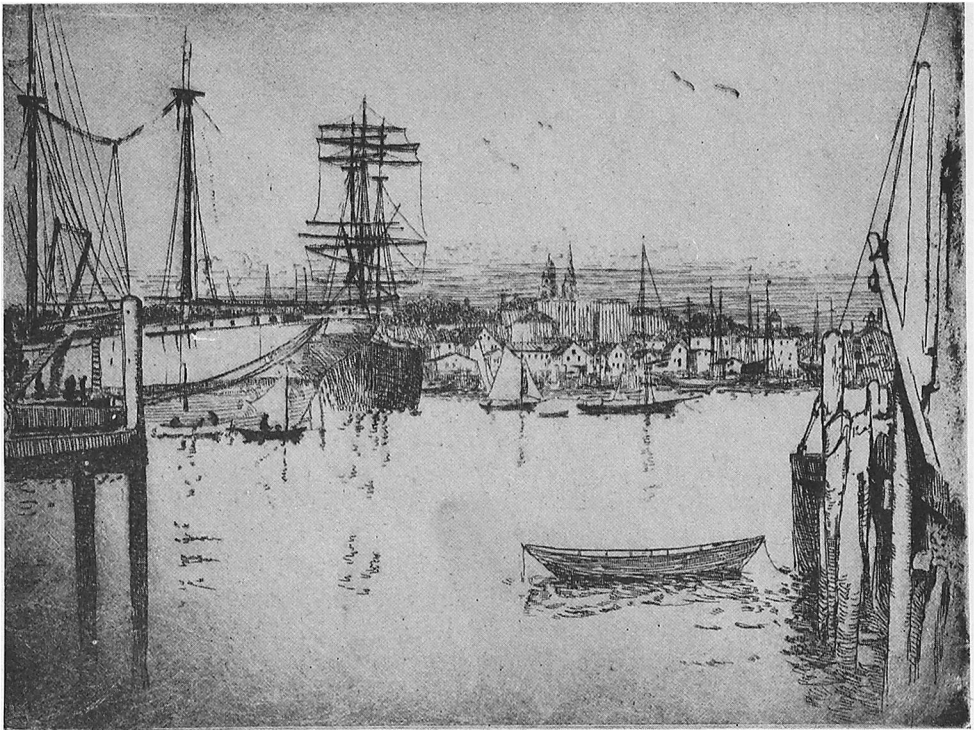
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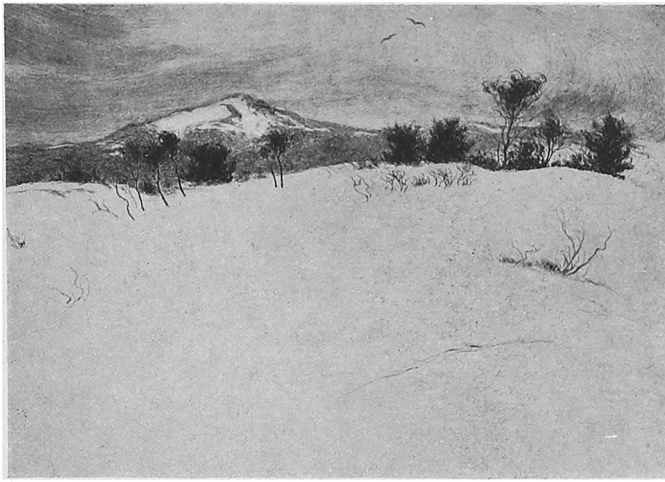
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THE KID
By Henry B. Shope



PIERS, BOATS AND HOUSES
By Gustav F. Goetsch



MT. TOM
By Earl H. Reed

Chicago Society of Etchers' Exhibition

By EDNA IDA COLLEY

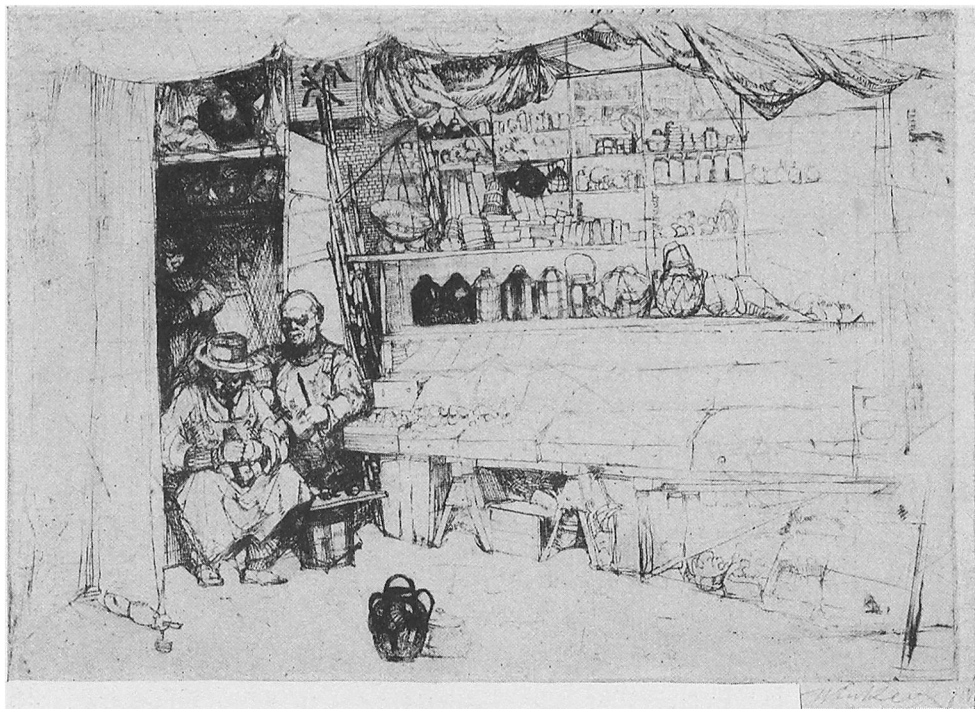
THE Eighth Annual Exhibition of the Chicago Society of Etchers, served to call attention to the international scope of this supposedly local organization, for there are entries from members the world over. The society numbers such from London, Paris, Stockholm, and far-a-way Calcutta, as well as all over the United States and Canada. It is a matter of pride to reflect that this is the oldest society of etchers in America, and that the branches formed subsequently in San Francisco, New York City, Brooklyn and Boston, were composed originally of its members, and so can be regarded as offshoots from the parent stem.

The present show contains

three hundred and fourteen plates, and about one-fourth of them are in color, a greater interest in this field being apparent than in any former season. Among con-



A MARSH MEMORY
By Earl H. Reed



GINGER SHOP
By J. W. Winkler



THE ALARM
By Frank W. Benson

tributors are men of note who have made their market in other lines of art endeavor, sculptors and painters who find in etching an agreeable relaxation and a fresh art viewpoint.

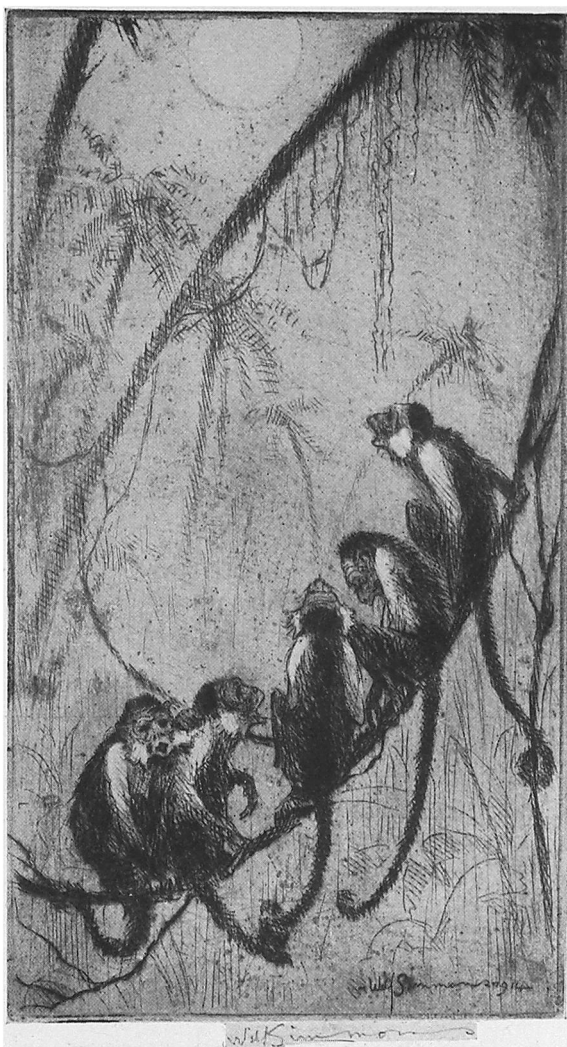
Perhaps no single print has so much of human and historic interest as has the sketch of Rodin on his death-bed by his pupil John Storrs, of Paris, who was the last artist permitted to record the passing of the master. This print has been purchased by the Art Institute as well as by the Musee de Rodin of Paris.

From India comes a new note in etching through the work of Mukul Chandra Dey, a Hindu of remarkable attainments. He is the only etcher working in India, and his sketches of native life are therefore unusual offerings. His drawing is exquisite, and his success with dry-point, therefore assured, however, he puts into his work a something above and beyond mere technical excellence, the mystic spirit of the East, and all of its transcendentalism. He is a protege of Sir Rabindrath Tagore, and a pupil of the latter's nephew Abanindra Nath Tagore.

Charles P. Larsen, a Dane with the gift of poetic Norse fancy, contributes some imaginative conceptions of which our illustration is quite fairly representative. This print has been purchased by the Art Institute, and surely it is a harmonious blending of nature worship, and the simple reverence of a mind which sees forms of its own faith in the working of natural processes.

Another of his fairy-like fancies typifies the world-war, with a beautiful butterfly caught in the web of a garden spider.

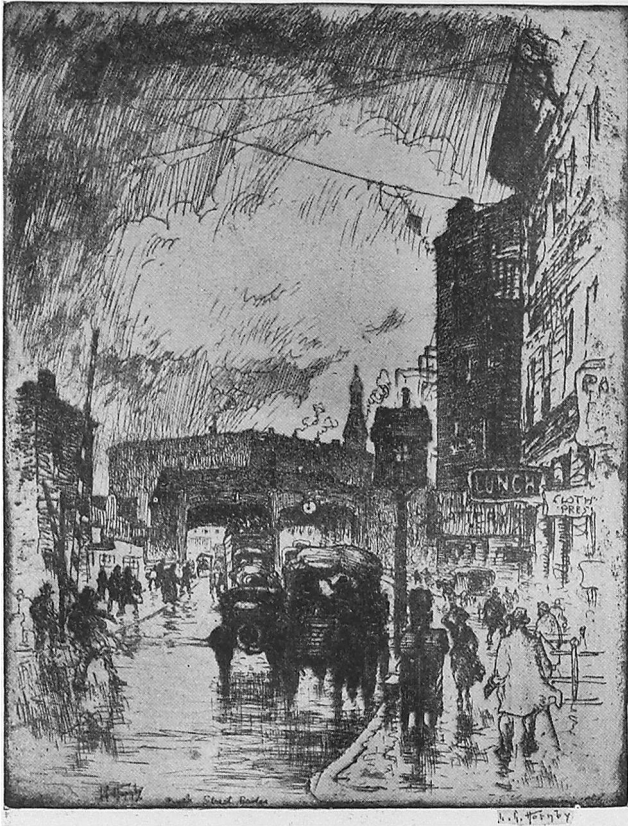
J. B. Sloan is another man doing the imaginative thing to perfection. His experience in working on stage settings no doubt accounts in some measure for the very decorative tendency of his work.



MOONLIGHT CHORUS
By Will Simmons

Big cities, with all their bustle and activity seem still to afford inspiration to the etcher, for Chicago is represented in the works of Lester G. Hornby and Otto J. Schnieder, and New York in those of E. D. Roth.

Hornby has a most interesting series of scenes in Chicago, which have proved a revelation to those who dwell therein, and daily pass these spots without a thought to the artistic possibilities of such localities as South Water Street, Randolph Street and Rush Street. We reproduce herewith the



RUSH STREET AT THE BRIDGE
By Lester G. Hornby

last mentioned print, with the full assurance that no Chicagoan will find it less interesting than are etchings of picturesque corners of Paris.

E. D. Roth is distinguished, as never having any of his entries turned down by the jury, and J. C. Vondrous, who was awarded a prize both last year and this, imparts a charm of novelty with his Venetian studies, of which we herewith reproduce a typical and interesting example.

Frank W. Benson, the Boston painter, is much acclaimed for his studies of ducks and geese; some authorities going so far as to state that nothing better has been seen since Bracquemond. We reproduce the "Alarm" which is perhaps the most important of his season's entries, and affords a very fair idea of his remarkable handling of these things.

No resume of this exhibition would be complete without comment upon the beautiful and poetic work of Earl Reed, long familiar to Chicagoans through his exquisite songs of the Sand Dunes. He is, indeed, considered as one of the men who have done the most to bring about an appreciation of these wild and beautiful stretches lying just beyond the city gates.

John Lane & Company will shortly bring out another volume of his works entitled "Sketches in Duneland," and therein may be seen some of the most beautiful examples of his art. We reproduce two of his entries in the Etchers' Exhibition, and their rhythmic beauty and detached dreamy quality tell their own story of absorption in the lonely beauties of the Dunes, and the wild life of their denizens. "Mt. Tom," which

will be seen as one of the illustrations in Mr. Reed's forthcoming volume, is particularly remarkable for the delicacy of its lines, and the telling significance imparted to its open spaces.

Otto J. Schnieder, president of the association, is another man who sings the beauties of Chicago to good effect, and his study of the Lake Front at Grant Park in the present exhibition, surely adds laurels to a distinguished reputation.

Helen Hyde is a noted Chicagoan who has achieved very remarkable things in the way of color prints. In the present exhibition she has an entirely worthy offering representing a little girl knitting, which is entitled "Doing Her Bit."

L. O. Griffiths also does much good work in color, as does Beatrice Levy, whose entries in this show are particularly lovely.

There are some notable drypoint portraits by Elizabeth Kelly, and Theresa A. Garrett; and in figure work Troy Kinney and Robert Eskridge advance the traditions of the art. The latter, indeed, has a very swift, charming, and fairylike manner of expression.

Among the surprises of the show is the work of J. W. Winkler, whose method is said to approach more nearly that of Whistler than do those of any other American etcher. His studies are largely of Chinatown subjects, such as the one shown herewith; and they are handled with a delicacy and finesse such as are the last desire of the etcher's art.

Among the distinguished English contributors are Henry Winslow, and Clifford Adams, of London, whose work, together with that of Cyril Speckman, worthily represents the present-day status of British etchings.

Gustave Goetsch, one of whose prints we herewith reproduce, seems to possess a particularly fine conception of the possibilities of boats and harbors, having sought inspiration in the artists' sketching ground of Old Gloucester.

A most interesting study is that of Henry D. Shope, entitled "The Kid" wherein the player of the title role appears as a small motif in the lower left-hand corner of a picture which would be without him, a quite complete and beautiful study of a gnarled, fantastic old tree. There is something about the combination which is at once whimsical and pleasing.

Playfulness and fancy, indeed, are often one of the great charms of any light medium; and for that reason may well be



DOORWAY, VENICE
By J. C. Vondrous

taken full advantage of in etching. Of this Will Simmons seems perfectly well aware, as his "Moonlight Chorus," shown herewith, would indicate. It has much of the playful quality which makes Kipling's poem "This is the Terrible Story Told As the Twilight Fails" a thing to please both children and grown-ups who have not lost the freshness of the child's outlook. It is also very gracefully and decoratively accomplished.

Our illustration of "The Bacchante" of Robert Eskridge is also a happy expression of the light, graceful play of an etcher's fancy. This artist indeed is winning fame with his figures of dancers and his musical interpretations. Of these latter there were two fine examples in the Etchers' Show, "The Carnival of Schumann" and "Afternoon of the Faun of Debussy." The very spirit of the music is interpreted in his

mazes of the dance in a way that betokens a metrical and harmonic mind. Mr. Eskridge's close association with the ballet as an arranger of its numbers and a designer of the costumes of the dancers particularly fits him to be the poet and pictorial interpreter of their lithe beauties and the rhythm and movement of the dance. For this etching is the ideal medium facile, adaptable, elusive and suggestive with the exquisite possibilities of the line employed to their ultimate limit of harmony and grace. It will be remembered that the two etchings of Mr. Eskridge in the Chicago show were also much remarked. This artist loves pageantry, festivity, life and motion and puts into his etchings all the charm that he has found therein.

He had a gallery of etchings and water colors at the Panama-Pacific Exposition and was awarded a bronze medal for this work. He also exhibited at San Francisco and has been represented at the National Arts Club of New York, at the Brooklyn Museum, the Print Club of Philadelphia and in all the various important exhibitions in this line throughout the United States.

Mr. Eskridge was originally a California man who received his first art instruction at the University of that state, subsequently completing his studies at the Art Institute. He has made Chicago his



THE BACCHANTE
By Robert Lee Eskridge

home since then and has been a factor in its cultural life, both through his art as an etcher and as a designer and manager of great pageants such as the Allied Bazaar and the pageant at the Midway Gardens. As an etcher he concerns himself chiefly with figure work though he has exhibited some California landscapes in the Institute shows of the past.

In this exhibition there are four awards known as the Logan prizes, and these fell to William A. Levy, Ernest D. Roth, J. W. Winkler, and J. C. Vondrous.